DOREMI
2CDs
MARTHA
ARGERICH
LIVE
Vol. 11
Beethoven
Piano Concerto No. 1
Czech PhO
Claudio Abbado
Salzburg, Aug. 4, 1971
Liszt
Piano Concerto No. 1
NDR Symphony Orch.
Moshe Atzmon
Hamburg, Nov. 8, 1971
Venice, Feb. 10, 1969
Bach: English Suite No. 2
Beethoven: Sonata No. 28
Schumann: Kinderszenen
Cologne, Sept. 8, 1960
Mozart: Sonata K. 310
New York, Oct. 2, 1974
Chopin: Sonata No. 2
Legendary Treasures

- CD1 -

BEETHOVEN: Piano Concerto No. 1 in C major, Op. 15 35:03

1. I. Allegro con brio 15;00
2. II. Largo 10:59
3. III. Rondo (Allegro scherzando) 8:59

Czech Philharmonic Orchestra, Claudio Abbado - conductor
Live performance, Salzburg, August 4, 1971

4. **LISZT:** Piano Concerto No. 1 in E^{b} major, S. 124 18:18
I. Allegro maestoso II. Quasi adagio
III. Allegretto vivace - Allegro animato IV. Allegro marziale animato

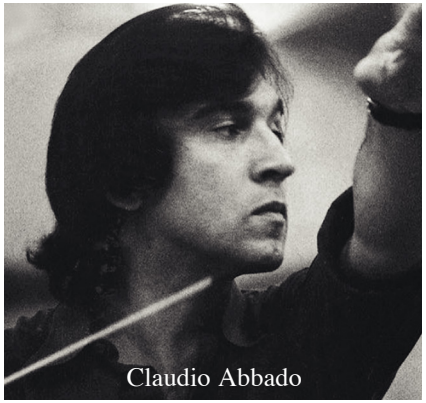
NDR Symphony Orchestra, Moshe Atzmon - conductor
Live performance, Hamburg, November 8, 1971

From New York Recital: October 2, 1974

CHOPIN: Piano Sonata No. 2 in B^{b} minor, Op. 35 22:58

5. I. Grave 7:13
6. II. Scherzo (Presto) 6:22
7. III. Marche funèbre 7:51
8. IV. Finale: Presto 1:27

Moshe Atzmon


Claudio Abbado

- CD2 -

From Venice Recital: February 10. 1969

	BACH: English Suite No. 2 in A minor, BWV 807	21:27
1.	I. Prélude	4:27
2.	II. Allemande	3:42
3.	III. Courante	1:23
4.	IV. Sarabande	3:47
5.	V. Bourrée I & II	3:51
6.	VI. Gigue	4:09
	BEETHOVEN: Piano Sonata No. 28 in A major, Op. 101	21:45
7.	I. Etwas lebhaft und mit der innigsten Empfindung	5:05
8.	II. Ziemlich Lebhaft. Marschmtässig	6:01
9.	III. Langsam und sehnsuchtsvoll	3:16
10.	IV. Geschwinde, doch nicht zu sehr, und mit Entschlossenheit	7:18
11.	**SCHUMANN:** Kinderszenen, Op. 15	17:17

From Cologne broadcast: September 8. 1960

	MOZART: Piano Sonata No. 8 in A minor, K. 310	14:24
12.	I. Allegro maestoso	5:05
13.	II. Andante cantabile con espressione	6:26
14.	III. Presto	2:50

Restoration: Jacob Harnoy; Production assistant, Jack Silver

Over 20 years ago, Alex Ross, the noted music critic for the New Yorker, described the atmosphere of a **Martha Argerich** recital in terms reminiscent of the golden age of nineteenth century piano virtuosos: “Her concerts conjure up scenes from another place and time: grown men running down the aisles clutching bouquets, world-renowned musicians pummeling the railings of the upper boxes, jaded critics breaking into foolish smiles.” The subject of these rapturous responses, has, unlike the traditional virtuoso, played relatively few solo recitals, preferring to make music with others. Early in her career she often performed as a recitalist and a handful of recordings and live broadcasts remain as a testament.

Argerich’s talent emerged at a very young age in her native Argentina. In a 1979 interview in *Clavier* with Dean Elder, she described how it all began: “I was at the kindergarten in a competitive program when I was two years and eight months. I was much younger than the rest of the children. I had a little friend who was always teasing me; he was five and was always telling me, ‘you can’t do this, you can’t do that.’ And I would always do whatever he said I couldn’t. Once he got the idea of telling me I couldn’t play the piano…I immediately got up, went to the piano, and started playing a tune that the teacher was playing all the time. I played the tune by ear and perfectly. The teacher immediately called my mother and they started making a fuss. And it was all because of this boy who said, ‘you can’t play the piano.’”

From that point on, the trajectory of her development followed a path traveled by great artists. Her first major teacher was the Italian-born Vincenzo Scaramuzzo (1885-1968), with whom she studied, aged five, in Buenos Aires. Her debut followed three years later. In 1955, when she was 14, she moved with her parents to Europe, aided by diplomatic postings given to her parents by the Argentine government. There she studied with Friedrich Gulda (1930-2000). Two years later she won two major international competitions, the Busoni and the Geneva. She met Arturo Benedetti Michelangeli (1920-1995) at the former, and subsequently had several lessons with him and for a short time with Nikita Magaloff (1912-1982).

Her rise to world fame began in 1965 when she won the International Chopin Piano Competition at age 24. Her American debut and first recordings followed in the same year. Since the 1980s, she rarely performed as a soloist in recital, preferring to play concertos and chamber music. Today, now in her early eighties, she continues to perform widely, and is especially noted for her encouragement of young musicians.

Martha Argerich has come to be universally recognized as being among the pre-eminent pianists of all time.

Jack Silver